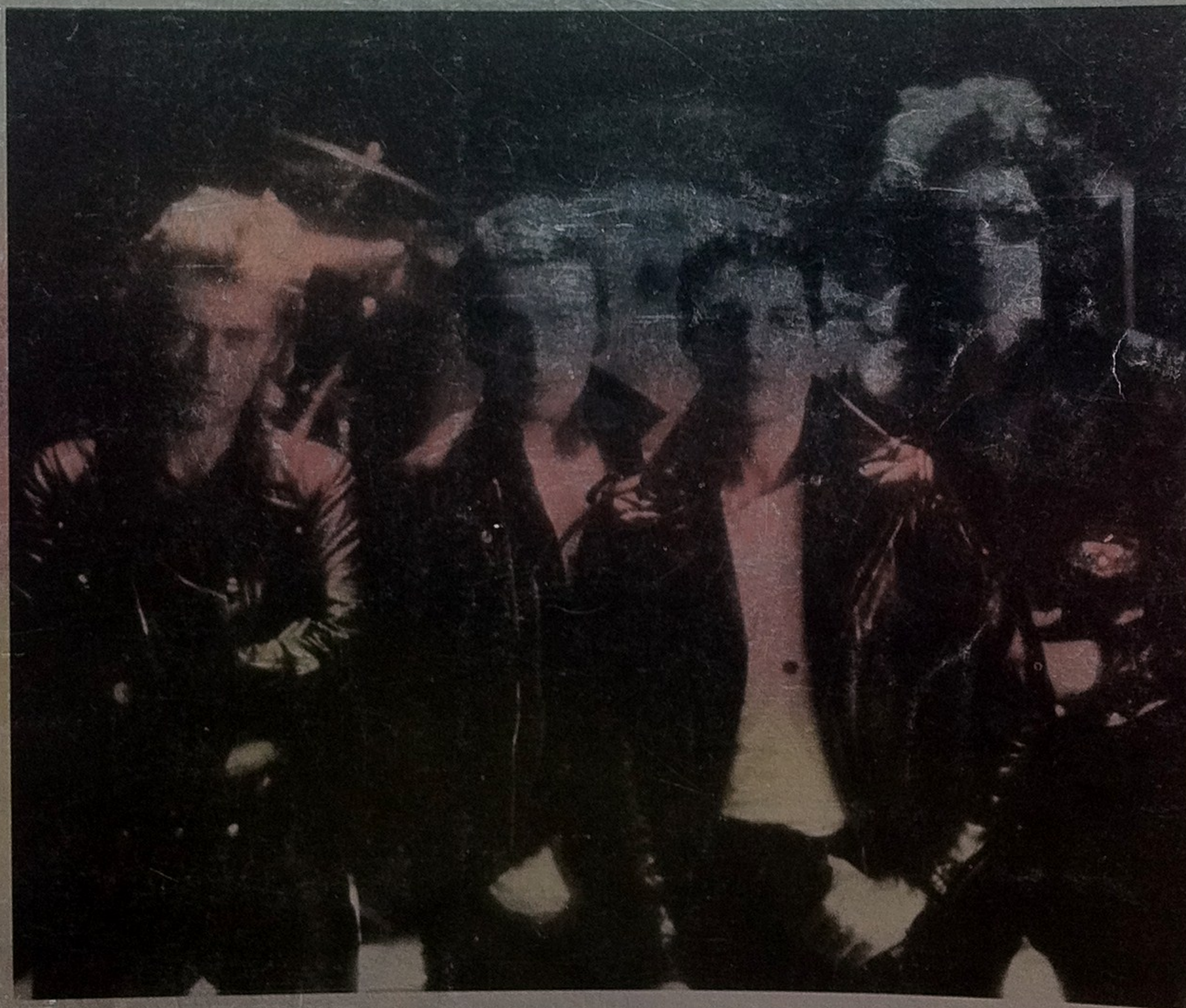
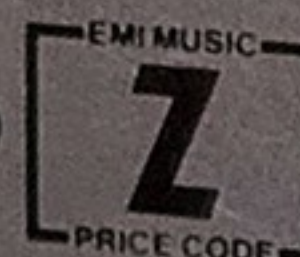


QUEEN

The Game



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QUEEN

The Game



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The Game

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Editor: CECIL BOLTON Book Design: DAN GALVIN Photographs: CHRIS HOPPER

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THE GREATEST MUSIC COMPANY IN THE WORLD
ISBN 0 86175 149 3

Play The Game

Words and Music by
FREDDIE MERCURY

Slowly

§

1. Op - en up your mind and let me step in - side.
2. When you're feel - in' down and your re - sis - tance is low.
3. § Instrumental

8 *gliss.* *loco*

mf

C B^b B^b maj7

Rest your wear - y head and let your heart de - cide. — It's so ea - sy,
Light an - oth - er ci - ga - rette and let your-self go. — This is your life,

Am Fm/A^b C Am7

when you know the rules. It's so ea - sy, all you have to do — is fall in love.
don't play hard to get. — It's a free world, all you have to do — is fall in love.

Dm G7 C C/B^b F/A Fm/A^b

To Coda ♢

— { Play the game,— ev-ry-bo-dy play the game — of love — yeah —

C G/B C Gm9 A^b B^b

1 2

C C/B C/B^b Am7 A^b G A^b F B^b C/B^b Am7 C/G C

My game of love has just be - gun. Love runs from my head down to my toes. My love is

F B^b/F F Dm7 G

pump-ing thro' my veins. Driv-ing me in - sane. Come, come, come

C/G Em C Em C D

D.S. Instrumental al Coda

play the game, play the game, play the game, play the game.

Em C C/B \flat Gm7 A \flat B \flat

⊕ CODA

love. This is your life, don't play hard to get. — It's a

A \flat B \flat C Am7 D11 G7

free world, all you have to do — is fall in love. — Play the game, —

C C/B \flat F/A Fm/A \flat C G/B

ev-'ry-bo-dy play the game of love. — This is

C Gm9 A \flat B \flat

Repeat to fade

Dragon Attack

Words and Music by
BRIAN MAY

Rock (slow 4)

mf

n.c.

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. The piece is marked *mf* (mezzo-forte) and n.c. (no capo).

1 2

The first system of the song includes a vocal line and piano accompaniment. The vocal line has two measures of rest, followed by a melody. The piano accompaniment continues with the same eighth-note bass line and a more active right-hand melody. There are first and second endings indicated by the numbers 1 and 2 above the vocal staff.

Take me to the room where the red's all red. Take me out of my head 's what I said.

(Drums)

The second system features the vocal line with the lyrics "Take me to the room where the red's all red. Take me out of my head 's what I said." The piano accompaniment includes a drum part indicated by the label "(Drums)" and a series of 'x' marks representing drum hits. The piano part also has a melodic line in the right hand.

The third system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The vocal line is not present in this system.

Yeh! Take me to the room where the green's all green And from

(Drums)

what I've seen, it's hot, it's mean.

Gon-na use my stack

F/D

G/D

it's got - ta be Mack

Gon - na get me on the track

F/D

G/D

F/D

G/D

Got a dra-gon on my back.

F/D G/D

n.c.

Take me to the room where the beat's all round, gon-na eat that sound, yeah, yeah, yeah, yeah.

(Drums)

Take me to the room where the black's all white, And the white's all black, take me back to the shack.

(Drums)

She don't take no pri-son-ers She's gon-na give me the bus-in-ess

F/D G/D F/D G/D

Got a dra-gon on my back it's a dra-gon at-tack...

F/D G/D F/D G/D n.c.

She's

low down, She don't take no pri-son-ers, Go down, She's gon-na give me the bus-i-ness

F G F G

No time. Chained to the rack, Show - time, got a dra-gon on my back.

F G F G

Show down, go find an-oth - er cust - o - mer, Slow down, I got - ta make my way.

F G F G F G

Repeated ad lib.

Dm n.c.

Repeated ad lib.

Another One Bites The Dust

Words and Music by
JOHN DEACON

Steady rock



mf

Em Am Em

VERSE

(Sung 8va - 2nd & 3rd x)

1. Steve walks wa - ri - ly down — the street with the
2. How do you think I'm going to get a - long with -
% There are plen - ty of ways you can hurt — a man, and

Am Em

brim pulled way down low. — Ain't no sound but the sound of his feet; — ma -
out you, when you're gone? — You took me for e - 'ry - thing that I had — and
bring him to the ground. — You can beat him you can cheat him you can treat him bad — and

Am Em

chine guns rea - dy to go. Are you rea - dy, hey! Are you rea - dy for this? Are you
kicked me out on my own. Are you hap - py? Are you sa - tis - fied? How
leave him when he's down. But I'm rea - dy, yes I'm rea - dy for you. I'm

Am C G

hang - ing on the edge of your seat? Out of the door - way the bul - lets rip
long can you stand the heat? Out of the door - way the bul - lets rip
stand - ing on my own two feet. Out of the door - way the bul - lets rip, re -

C G C G

CHORUS

to the sound of the beat. An - oth - er One Bites The Dust.
to the sound of the beat.
peat - ing the sound of the beat.

Am B Em Am

An - oth - er One Bites The Dust. And an -

Em Am

oth - er one gone, and an - oth - er one gone. An - oth - er One Bites The Dust. —

Em Am

To Coda ☼

Hey! — I'm gon - na get you too. An - oth - er One Bites The Dust. —

F#m B

oth - er One Bites The Dust. —

(Hand Clapping)

B Em n.c.

Sung loco

An - oth - er One Bites The Dust; — An -

oth - er One Bites The Dust. An - oth - er One Bites The Dust. An -

D.S. al Coda

oth-er one Bites The Dust.

⊕ CODA

oth-er One Bites The Dust.

F#m B

Em Am

1 **2** *FINE*

C G Am B Em

Need Your Loving Tonight

Words and Music by
JOHN DEACON

Medium rock

mf

E C#m B E C#m B

1. No I'll ne-ver look _ back in ang - er, No I'll ne-ver find _ me an ans - wer,
 2. I don't wan-na feel _ like a stran-ger, 'Cos I'd ra-ther stay _ out of dan - ger,
 § No I'll ne-ver look _ back in ang - er, No I'll ne-ver find _ me an ans - wer,

E C#m B E C#m B

To Coda

you pro-mised me you'd keep in touch _
 I read your let - ter so man - y times _
 could be no warn-ing, how could I guess? _
 I read your let - ter and it hurt me so much _
 I got your mean-ing be - tween the lines _
 I'll have to learn to for - give and for - get. _

A B A B

I said I'd nev-er nev-er be ang - ry with you.

E

A

B

E

C#m

B

I must be strong so she won't know how much I miss her.

A

B

E

C

E

I on-ly hope as time goes on—I'll for - get her.

C

E

My bod-y's ach-ing, can't sleep at night I'm too ex-haust-ed to

D

F#

start a fight— And if I see her with an-oth-er guy— I'll eat my heart out, 'Cos I

A B

love her, love her, love her, love her. Come on ba-by, let's— get to-geth-er

E C#m B

I love you ba-by, I'll love you for ev-er I'm try-ing hard to stay a-way.

E C#m B A B

What made you change? What did I say?— Ooh! I need your lov-ing—to night.

A B E A B E

Ooh, I need your lov - ing.

A B E

Ooh, I need your lov - ing babe - to - night.

G# C#m A B

CODA

Ooh, I need your lov - ing, Ooh, I need your lov - ing,

E A B E

Ooh, I need your lov - ing to-night.

G# A B E A B E

Crazy Little Thing Called Love

Words and Music by
FREDDIE MERCURY

Medium shuffle beat

This thing

called love — I just — can't han - dle it, — this thing —

called love — I must — get round to it, — I ain't

read - y. Cra - zy lit - tle thing called love, — this thing —

To Coda

(This thing) called love — (called love) it cries — (like a ba - by) in a

G

cra - dle all night, — it swings — (woo woo) it jives — (woo woo) it

C G D

shakes all o - ver like a jel - ly fish, — I kind - a like it

G C G D

Cra - zy lit - tle thing called love. There goes my
Cra - zy lit - tle thing called love. There goes my

Bb C D

ba - by, she knows how to Rock n' roll, — She drives me

G C G

cra - zy she gives me hot and cold fe - ver, then she

Bb E A

leaves me in a cool, cool sweat. —
leaves me in a cool, cool sweat.

(no chords) (no chords) E

got - ta be cool re - lax, get - hip, — get
got - ta be cool re - lax, get - hip, — get

A B G

on my tracks, take a back seat, hitch-hike, And take a long ride on my

C G D G

mot - or - bike - un-til I'm read - y Cra - zy lit - tle thing called love -

(2nd only)(ready Freddie)

C G D Bb

1 2 D.S. al Coda

There goes my This thing -

D

⊕ CODA

Repeat till fade

Cra - zy lit - tle thing called love. -

D Bb C D

Rock It

Words and Music by
ROGER TAYLOR

Slowly

1. When I hear
2. When I hear

that rock and roll
that rock and roll

B

E

It gets down to my soul

when it's real

F#

rock and roll oh, oh, oh, oh

oh, oh, oh

B

F#

F#

Oh. — Oh. — Oh, — oh, —

B

1. You really think they like to rock in space. — Well I don't know, — what do you know?

F#

2. To get to feel a - live. — What do you hear, — on the ra - di - o? — You go down town. —

B

Com - ing through the air. — And get some of that prime — jive. —

F#

I said I said Moma I ain't crazy

B

I'm al - right, al - right

F#

Hey c: mon ba-by said I'm al - right. To rock 'n' roll on a

C#

Sat - ur - day night. I said "Shoot and get your suit and come a - long with me." I said

F#

“ C’ mon ba-by down come and rock with me.” I said “yeah” What do you do?_

To Coda ⊕ 1

E B

2

we’re gon-na rock it.

F#

D.S. al Coda

⊕ CODA

We’re gon-na rock it, to - night._

We want some prime jive. — (Oh —) We want some prime jive. — (Oh —)

F# B/F# F# B/F# F#

First system of the musical score. It features a vocal melody line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo is marked with a '7' time signature. The lyrics are: "We want some prime jive. — (We're gon-na rock it to-night —) We want some prime jive. — (Oh —)". The piano part includes chords B, C#m/B, B, C#m/B, and B.

We want some prime jive. — (We're gon-na rock it to-night —) We want some prime jive. — (Oh —)

B C#m/B B C#m/B B

Second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "We want some prime jive. (C' mon hon-ey) We want some prime jive. (Oh —)". The piano part includes chords F#, B/F#, F#, B/F#, and B.

We want some prime jive. (C' mon hon-ey) We want some prime jive. (Oh —)

F# B/F# F# B/F# B

Third system of the musical score. It features a triplet of eighth notes in the vocal melody. The lyrics are: "(C' mon, c' mon, c' mon, c' mon, — c' mon) — (Oh —)". The piano part includes a chord F#.

(C' mon, c' mon, c' mon, c' mon, — c' mon) — (Oh —)

F#

Fourth system of the musical score. It concludes the piece with the vocal melody and piano accompaniment. The lyrics are: "We're gon - na rock it to -night. —". The piano part includes a chord B.

We're gon - na rock it to -night. —

B

1. C' mon, c' mon, Get, get, get, get, get,
 2. C' mon, c' mon, c' mon, c' mon, c' mon, c' mon, hon-ey, get,

F#

get some of that prime jive. — Get some of that prime jive —
 get some of that prime jive. — Get some of that, — get, get

B

down. — C' mon — hon-ey.

F#

C' mon — hon-ey, we wan-na rock it to - night. —

B

Don't Try Suicide

Words and Music by
FREDDIE MERCURY

Medium swing

8

2. Think you're gon-na slash your wrists

n.c. D(b10)

1. O. K. this time. 3. Don't drown on me babe. don't do it Ba-by when you do it, all you do is get on my tits.

Don't you try it ba-by. Don't do that. Blow your brains out. Don't do that. try, try, Don't, don't, don't don't do that, you got a try ba-by. Don't do that you got a Don't do that you got a

A A

good thing go-ing {now. now. there.} Don't do it, — don't do it. — Don't.

A C

CHORUS

Don't try su - i - cide, no - bo-dy's worth_ it. — Don't try su - i - cide, no-bo-dy cares._

D G A D G C A

To Coda ☼

Don't try su - i - cide, you're just gon - na hate it. — Don't try su - i - cide, no-bo-dy gives a damn.

D G D/A A D G B \flat F G

So you think it's the eas - y way out. —

unis. D(b10)

1. You need help ——— 2. Instrumental

Look at your-self you need

G F C7

help. ——— You need life, ——— so

G C7

don't hang your - self it's O. K. O. K. ——— O. K. ——— O. K. ——— You just

A7 G#7 A7 G#7 A7 G#7 A7 G#7

can't be a prick tea - ser all of the time. ——— A lit - tle bit at-ten - tion. ———

CLAP

A7 n.c.

Spoken You got it. Sung Need some af-fec - tion. Spoken You got it.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in D major and contains the lyrics "Spoken You got it. Sung Need some af-fec - tion. Spoken You got it." The piano accompaniment is in D major and features a simple harmonic structure with chords and single notes.

Sung Su - i - cide, Su - i - cide, Su - i - cide. Su - i - cide, Su - i - cide, Su - i - cide.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in D major and contains the lyrics "Sung Su - i - cide, Su - i - cide, Su - i - cide. Su - i - cide, Su - i - cide, Su - i - cide." The piano accompaniment is in D major and features a simple harmonic structure with chords and single notes.

Su - i - cide. Don't do it, don't do it.

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in D major and contains the lyrics "Su - i - cide. Don't do it, don't do it." The piano accompaniment is in D major and features a simple harmonic structure with chords and single notes.

A7

Don't do it babe. Don't do it, don't do it, don't do it.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in D major and contains the lyrics "Don't do it babe. Don't do it, don't do it, don't do it." The piano accompaniment is in D major and features a simple harmonic structure with chords and single notes. The system ends with a double bar line and a repeat sign.

2

G#7 A7 B7 C7 B7 C7 B7 C7 D(b10)

D.S. al Coda

⊕ CODA

Don't put your neck on the line. —

No-bo - dy cares, —

Bb F

no - bo - dy cares. — No - bo - dy gives — a damn. —

Bb F Bb D

Repeat till FADE

O. K. —

D(b10)

Save Me

39

Words and Music by
BRIAN MAY

Slowly



VERSE

1. It start - ed off_ so well,_
2. slate will soon_ be clean_

they said we made a per - fect pair_
I'll e - rase the mem - o - ries,_

mp

G D/F# Em7 G C G/B

I clothed my-self_ in your glor - y and your love, how I loved_
To start a-gain_ with some - bo - dy new, was it all

Am C D G C

[Omit on %]

_ you, how I cried_
wast - ed, all that love? _

The years of care_ and
I hang my head_ and I
Each

G D Am G

loy - al - ty — were noth-ing but a sham, it or seems
ad - ver - tise — a soul for sale or rent The I

C Am C G D

years be - lie — we lived — a lie — I'll love — you — 'til I die. —
have no heart — I'm cold — in - side, — I have — no — real in - tent. —
night I cry, I still be - lieve the lie — I'll love — you — 'til I die. —

C D G C G C G

CHORUS

Save me, save me, save me — I can't face this life a -

D A/C# Bm7 D E7

lone — Save me, save me, save me I'm
% Don't

A G D A/C# D/C G/B Gm/Bb

To Coda ♪

1 2

na - ked and I'm far from home. 2. The home.

D C G D Am

D.S. al Coda

CODA

let me face my life a - lone.

D C Bm7 D G

Save me, save me, oh. I'm na - ked and I'm far from

D A/C# D/C G/B Gm/Bb D C G/B

FINE

home.

D C G D

Coming Soon

Words and Music by
ROGER TAYLOR

Medium rock

Ooh _____ oo oo ooh. —

Oh, oh oh oh,

oh oh oh, — oh oh oh. —

mf

G D D

C G D

§ VERSE

1. I get some head-aches when I hit the heights, —
2. The same old ba - bies with the same old toys;
§ Instrumental

A E

like in the morn-ing af - ter cra - zy nights;
the neigh-bours scream-ing when the noise an - noys.

C

like some mo-ther in law in her
(Spoken) Some-bod-y nagging you when you're

G A

ny - lon tights.
out with the boys.

E

CHORUS

They're al - ways, they're al - ways, they're al-ways, they're al-ways com-ing soon.

D A

Com-ing soon on the out-

- side of the tracks. You take 'em.

To Coda ⊕

1

D E

Yeah,

2

C

yeah, yeah.

E \flat G

D.S. al Coda

Com-ing soon...

A

Com-ing soon... on the out-side of the track..

D

E C

FINE

Eb G

Sail Away Sweet Sister

Words and Music by
BRIAN MAY

Slowly

mp

Bm

VERSE

1. Hey lit-tle babe you're chang - ing. Babe, are you feel - ing sore? It

2. *Instrumental*

Bm F#m7

ain't no use pre - tend - ing — you don't wan-na play no more. It's For

(Instr.)

G/B E G F# Bm

plain that you ain't no ba - by. What would your mo - ther say? You're

give me for what I told you, my heart makes a fool of me.

Bm F#m7

all dressed up like a la - dy, how come you be - have this way?
 You know I'll nev - er hold you, I know that you got - ta be free.

G/B E G F# Bm A/C#

§ CHORUS

§ (1) Sail A-way Sweet Sis-ter, sail a-cross the sea. May-be you find some-bod-y to
 (2) Sail A-way Sweet Sis-ter, sail a-cross the sea. May-be you find some-bod-y to

mf

D D/F# G G#m7-5 D/A G/A

love you half as much as me. My heart is al - ways with you no
 love you half as much as me. Take it the way you want it, but when they

A D D/F#

To Coda ⊕

mat-ter what you do. let you down, my friend, Sail A-way Sweet Sis-ter, I'll al-ways be in love with you.
 Sail A-way Sweet Sis-ter,

G G#m7-5 D/A G/A A D F#

back to my arms — a - gain. — Hot child don't you know you're young, you got your

A D Em7

whole life a - head_ of you? — And — you can throw it a - way_ too soon. Way too

D/F# G E7/G# A F#/A# Bm D/C#

D.S. al Coda

soon.

G/D G#m7-5 D/F#

CODA

al-ways be in love with you. —

A Bm

REPEAT for Fade

p

Bm

QUEEN

The Game

STITCHES
WEIRD

BAIGE

CLOTHING